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1893

Sonatine

Ludvig Schytte
Composer

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Sechs
moderne Sonatinen

für
Pianoforte
von
LUDVIG SCHYTTÉ.

OP. 76.

Nº 1. C dur Pr. $\frac{M 1.50}{65 \text{ ts}}$
Nº 2. G dur Pr. $\frac{M 1.50}{65 \text{ ts}}$
Nº 3. D dur Pr. $\frac{M 1.50}{65 \text{ ts}}$

Nº 4. F dur Pr. $\frac{M 1.50}{65 \text{ ts}}$
Nº 5. C dur Pr. $\frac{M 1.50}{65 \text{ ts}}$
Nº 6. A moll Pr. $\frac{M 1.50}{65 \text{ ts}}$

Eigenthum des Verlegers für alle Länder.

Boston & Leipzig,
ARTHUR P. SCHMIDT.

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254-259.

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Donor:

Sonatine.

Ludvig Schytté, Op. 76. N^o 3.

Allegro. *f*

PIANO.

p

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First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many slurs and fingerings (e.g., 4 3 2, 3 4 3 2 1 2, 8, 2, 1). Bass staff has a supporting line with chords and fingerings (e.g., 2/4 1, 5).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (e.g., 3 3 1 4 2 1, 3 1 2, 2 1, 3 1 2 1). Bass staff has a supporting line with chords and fingerings (e.g., 2/4 1, 3/5 1, 3/5, 2/4, 3/5 1, 2/4). The word *p* is written below the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (e.g., 4 2 1, 5 3 1, 5 3 1, 4 2, 5 3 2 1). Bass staff has a supporting line with chords and fingerings (e.g., 5 2 1, 5 2 1, 5 4 3 2 1). The word *cresc.* is written below the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (e.g., 2 3 5 1 3 1, 5 3 2 1, 2 3 1 5, 1 4 2 2 1). Bass staff has a supporting line with chords and fingerings (e.g., 5 3 2 1, 5 4 2 1, 5 3 2 1, 5 4 2 1). The word *agitato* is written below the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (e.g., 3 1 3 2, 3 1 3 2, 3 1 3 2, 3 1 3 2). Bass staff has a supporting line with chords and fingerings (e.g., 3 1 3 2, 3 1 3 2, 3 1 3 2, 3 1 3 2).

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (e.g., 1 4 2 5 3 4 2, 1 4 2 5 2 4 2, 4 2). Bass staff has a supporting line with chords and fingerings (e.g., 5 1 2, 5 1 2). The word *(sf)* is written below the treble staff.



First system of musical notation. The treble clef staff contains a series of chords and melodic lines with fingerings: 1 2 3 4, 5 3 2, 5 3 2 1, 2 4 3 1 2 4 3 1. The bass clef staff has a single note (f) and rests. The system concludes with the tempo marking *a tempo* and a dynamic marking *f*.



Second system of musical notation. The treble clef staff features a series of chords. The bass clef staff contains a continuous eighth-note pattern.



Third system of musical notation. The treble clef staff has a series of chords. The bass clef staff contains a continuous eighth-note pattern. A dynamic marking *p* is present.



Fourth system of musical notation. The treble clef staff contains a series of chords and melodic lines with fingerings: 4 2 1 2 4, 1. The bass clef staff contains a continuous eighth-note pattern.



Fifth system of musical notation. The treble clef staff contains a series of chords and melodic lines with fingerings: 3 2 1, 2 1 2 3 4 1 2 3, 4 1 3 4. The bass clef staff contains a continuous eighth-note pattern. A dynamic marking *p* is present. Fingerings 1 3 5 and 1 2 5 are indicated below the bass staff.



Sixth system of musical notation. The treble clef staff contains a series of chords and melodic lines with fingerings: 3, 2 1 2 3 2 1, 2 1, 3, 1 5. The bass clef staff contains a continuous eighth-note pattern. Fingerings 2 4 5, 2 4 5, 2 4, and 2 4 are indicated below the bass staff.



Andante.



Allegro molto.

pp

cre

f

scen do

S. 256

This image shows a page of musical notation for a piano piece. It consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (ff) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system features a decrescendo (dim.) marking. The fourth system includes a mezzo-forte (mf) dynamic. The fifth system includes a decrescendo (dim.) marking. The notation is complex, with many notes and rests, and includes various musical notations such as slurs, ties, and accidentals. The page is numbered 133 in the bottom right corner.





Clavier-Compositionen

und Unterrichtswerke

im Verlage von

Arthur P. Schmidt in Boston und Leipzig.

Zu zwei Händen.

Ludvig Schytte.

Op. 66. 30 Etudes faciles et progressives.	M	\$
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Ludvig Schytte.

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Templeton Strong.

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No. 1. Beim Winzerfest (Vint- ners' Festival)	—,50	—,25
No. 2. Kleine Etude (A little Study)	—,80	—,40
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No. 5. Ein Traum (A Dream)	—,80	—,40

Zu vier Händen.

Arthur Foote.

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No. 2. Intermezzo	1,—	—,50
No. 3. Gavotte	1,—	—,50
12 kleine Stücke im Umfange von 5 Tönen bei stillstehender Hand (12 Duets on 5 Notes)	2,50	1,25

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No. 3. En avant! Marche	—,80	—,40

S. Jadassohn.

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No. 3. Polonaise	1,50	—,75
No. 4. Canzona	1,—	—,50
No. 5. Scherzo (Canon)	1,50	—,75
No. 6. Boléro	1,50	—,75

Zu vier Händen.

Cornelius Gurliitt.

Op. 178. Kleine Blumenstücke (Ten- der Blossoms). 20 leichte melo- dische Tonstücke (20 Easy Melo- dious Duets for the Pianoforte).	M	\$
{ No. 1. Ein Wiegenliedlein (A little Cradle Song)	—,50	—,25
{ No. 2. Schlummerlied (Slumber Song)		
{ No. 3. Morgengruss (Morning greeting)	—,50	—,25
{ No. 4. Fröhlich und heiter (Joyous and mirthful)		
No. 5. Barcarole	—,50	—,25
No. 6. Auf der Wiese (In the Meadow)	—,50	—,25
No. 7. Küstenfahrt (Coasting)	—,50	—,25
No. 8. Herbstlied (Autumn Song)	—,50	—,25
No. 9. Auf der Wacht (Looking out)	—,50	—,25
No. 10. Das Morgenlicht (The Morning Light)	—,50	—,25
No. 11. Auf dem See (On the Lake)	—,50	—,25
No. 12. Nach dem Tanze (After the Ball)	—,50	—,25
No. 13. Abendgebet (Evening Hymn)	—,50	—,25
No. 14. Beim Spiel (Playfulness)	—,80	—,40
No. 15. Coquetterie (The Coquette)	—,50	—,25
No. 16. Versteckens (Hide and Seek)	—,80	—,40
No. 17. Die Jäger (The Hunters)	—,80	—,40
No. 18. Die Rückkehr vom Ma- növer (The Return from Camp)	—,50	—,25
No. 19. Wiener Walzer (Viennese Waltz)	—,80	—,40
No. 20. Lebewohl (The Fare-well)	1,—	—,50

Josef Löw.

Op. 561. Heiteres Tänzchen (A Merry Dance). Walzer	1,50	—,75
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Op. 563. 3 instructive charakteri- stische Tonstücke. (Die Partie des ersten Spielers bei stillstehender Hand, im Umfange von 5 Tönen.)		
No. 1. Emils Wiegenliedchen (Emil's Cradle Song)	1,20	—,60
No. 2. Auf bewegter See (On the restless Sea). Barcarole	1,50	—,65
No. 3. Zigeuner-Tanz (Gipsy Dance)	1,50	—,65
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